

I could leave all this

four solo female voices

Greg Brown

Selections from
The Complete Failure of Everything by Jose Padua

(2011; Revised August 2012)

To Maddie, Kipyn, Max, Abby, and all the artists and freaks.

Guppy

I am a guppy.
I live in your aquarium.
You feed me every day.

If I could get out
of here I would
kill you all.

Love and Wisdom

Wisdom is the way
we remain silent
when there's nothing
to say.

Love is when I fart
and instead of keeping quiet
and looking the other way
you say, "Oh, Jesus, honey.
Open up the fucking window."

I can't find my money

Ever since I threw up
in the hole
of my guitar
my guitar playing
hasn't been the same.
Now when I
stand beneath
my true love's
window
to serenade her
she no longer
blows me a kiss
and throws me
her key
but calls the cops
instead.

Oh, love
oh, love.

What am I
doing wrong?

Fall Blues

Wednesday's painted red,
all the thrill gone out of strumming.
waiting tremulously on a number
my last two dollars disappear.

I stand half drunk in the middle
of the street, arms akimbo,
wishing I had a car and someone else's
credit card. I could leave all this

Behind. Different rooms, beds, and chairs
every night, fresh towels every morning,
living lazily, life dropped down
from a redwood or some cloud
I don't know the name of.
It could be like sleeping.

I could leave all this

Jose Padua

Greg Brown

1. Guppy to Maddie Newell

Effortlessly ♩=160

1 *f* Da da da da da da da da da da da da

2 *f* Da_ da_ da_ da da_ da_ da_ da da_ da_ da_

3 *f* Da da da da_ da_ da_ da da_ da_ da_ da

4 *f* Da da da da da da da da da da da da

6 *mp* da da da da da da da da_ da_ da_ da

2 *mf* da da_ da_ da_ da da da da da_ da_ da_

3 *mf* da_ da_ da_ da da_ da_ da da da da da da

4 *mf* da da da da da da da da da da da da

11

1

da da da da da da da da da da da da

2

da da da da da da da da da da da da

3

da da da da da da da da da da da da

4

da da da da da da da da da da da da

17

16

1

da da da Ah Ah

2

da I am a gup py I live in

3

La Ah Ah

4

da da da Ah Ah

22

1 *mp* *f* 7

Ooo Ahh

2 your a - qua - ri - um You feed me e - v'ry day You *mp*

3 *mp* *f*

Ooo Ahh You

4 *mp* *f*

Ooo Ahh You

29

1 *mp* *p* **34** *f*

Ooo You feed me e - v'ry day Da da da

2 *p* *f*

feed me e - v'ry day Da da da

3 *mp* *p* *f*

feed me e - v'ry day Da

4 *mp* *p* *f*

feed me e - v'ry day Da da da

35

1 *mp*
da da da da da da da da da da da da

2 *mf*
da da da da da da da da da da da da

3 *mf*
da da da da da da da da da da da da

4 *mf*
da da da da da da da da da da da da

40

1 *f*
da da da da Ah ah ah

2 *f*
da da da da Ah ah ah

3 *f*
da da da da oo oo oo oo oo oo oo oo oo oo

4 *f*
da da da da oo oo oo oo oo oo oo oo oo oo

45

1 *p*
ah oo oo

2 *p*
ah oo oo

3 *p*
oo oo oo La La La La

4 *p*
oo oo oo La La La La

51

50

1 *p*
doo doo doo doo doo doo doo doo doo doo doo doo

2 *p*
doo doo doo doo doo doo doo doo doo doo doo doo

3 *mf*
I am a gup py I

4 *p*
doo doo doo doo doo doo doo doo doo doo doo doo

55

1 doo doo doo doo doo doo doo doo doo doo doo You feed me e-v'ry

2 doo doo doo doo doo doo doo doo doo doo doo You feed me e-v'ry

3 live in your a - qua - ri - um You feed me e-v'ry

4 doo doo doo doo doo doo doo doo doo doo doo You feed me e-v'ry

61 *mf*

1 day

2 *mf p* day doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

3 *mf p* day doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

4 *mf p* day doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

67

pp *mf* *f*

1 If _____ I could get out of here_____

2 *mf* *f*
doo doo doo doo doo doo doo doo doo doo doo doo

3 *mf* *f*
doo doo doo doo doo doo doo doo doo doo doo doo

4 *mf* *f*
doo doo doo doo doo doo doo doo doo doo doo doo

73

1

2 *ff*
doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

3 *ff*
doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

4 *ff*
doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

1 *f* If _____ I could get out of here I would

2

3 *f* pretend you're still in 7/8
ah ah

4 *f* pretend you're still in 7/8
ah ah

83

1 *ff* If _____ I could get out of here I

2 *ff* If _____ I could get _____ out of here I

3 *ff*
ah ah

4 *ff*
ah ah

86 rit. **88** All together now! ♩=72

1 would kill you all _____

2 would kill you all If _____ I

3 ah ah ah kill you all If _____ I

4 ah ah ah kill you all If _____ I

89

1 I would _____

2 could get out of here I would _____

3 could get out of here I would _____

4 could get out of here I would _____

92

1 If i could get out of here If

2 If I could get out of here

3 If I could get out of here

4 If I could get out of here

94

1 I could get out If I could_____

2 I could get out If I could_____

3 I could get out if I could_____

4 I could get out if I could_____

2. I Can't Find My Money

to Kipyn Martin

Misunderstood (rhythmically free) ♩ = ca. 80

1 **Ev-er since I threw up in the hole of my gui tar my gui**

5 **tar play-ing has-n't been the same Now when I stand be-neath**

10 **my true love's win-dow to ser-e-nade her she no long-er blows me a**

15 **kiss and throws me her key but calls the cops in-stead Oh Oh**

21 Solo part continues, accompanying parts keep time

2 Ev - er since I threw up in the hole of my gui - tar

3 *mp* freely and with character
Ev-ver since I threw up in the hole of my gui - tar

4 Ev - er since I threw up in the hole of my gui - tar

24

2 Oh play - ing has - n't been the same

3 *mf*
my gui - tar play-ing has-n't been the same

4 *mp*
Oh play - ing has - n't been the same

28

2 Now when I stand be - neath to ser - e -

3 *f*
Now when I stand be- neath my true loves win - dow to ser-e-

4 *molto rit.*
Now when I stand 'neath to ser - e -

32 **A tempo**

1 *mp* oh she no long-er blows me a kiss and throws me her

2 *f* *mp* nade oh she no long-er blows me a kiss throws me her

3 *mf* nade her she no long - er blows me a

4 *f* *mp* nade oh she no long-er blows me a kiss and throws me her

35 *mf* *f* **molto rit.**

1 *mf* *f* key Oh but calls the cops in stead

2 *mf* *f* *p* key Oh but calls the cops in - stead Oh,

3 *f* kiss and throws me her key but calls the cops in - stead

4 *mf* *f* key Oh but calls the cops in - stead

40 $\text{♩} = 60$ **Chorale** $\text{♩} = 72$

1 *p* 3 *3* Oh, love oh, love ah

2 love oh, love ah Ev - er *p*

3 Ev - er *p*

4 *p* Oh, love oh, love ah Ev - er *p*

45

1

2 since I threw up in the hole of my gui - tar my gui - tar *mf*

3 since I threw up in the hole of my gui - tar my gui - tar *mf*

4 since I threw up in the hole of my gui - tar my gui - tar *mf*

50

1 *mp* What _____ am _____ I

2 *mp* play-ing has - n't been the same _____ Now when I stand be-neath my.

3 *mp* play-ing has - n't been _____ the same. _____ Now when I stand be-neath my.

4 *mp* play-ing has - n't been the same _____ Now when I stand be-neath my.

55

1 do - ing wrong? What _____ am _____ I _____ do -

2 *p* _____ true love's _____ win - dow to ser-e-nade her *mp* she no

3 *p* _____ true love's win dow _____ to ser-e- nade _____ her *mp* she no

4 *p* _____ true love's win dow _____ to ser-e- nade _____ her

20

♩=60

61 **molto rit.**

1 ing What am I

2 long-er blows me a kiss but calls the cops in -

3 long-er blows me a kiss but calls the cops in -

4

66 **67** *mf* sub. *p*

1 Oh, love oh, love

2 *mp* *mf* sub. *p*

stead Oh, love oh love

3 *mp* *mf* freely

stead Oh, love oh, love What am I do-ing wrong?

4 *mf* sub. *p*

Oh, love oh, love

3. Love and Wisdom to Max Losgar

With tenderness and care ♩=148

1

2 *pp*
Wis - dom is the way we re- main si - lent

3 *pp*
Wis dom is the way we re- main si - lent

4

5


1


2 *mp*
when there's no - thing to say

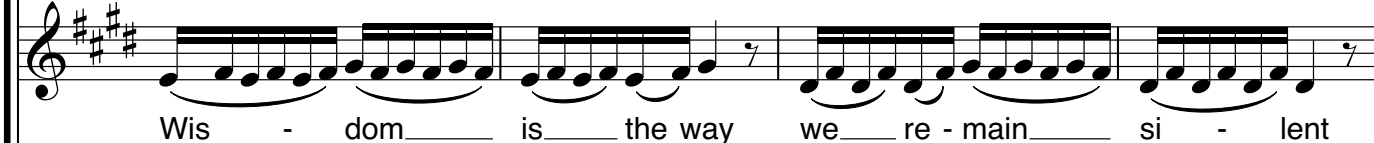
3 *mp*
when there's no - thing to say

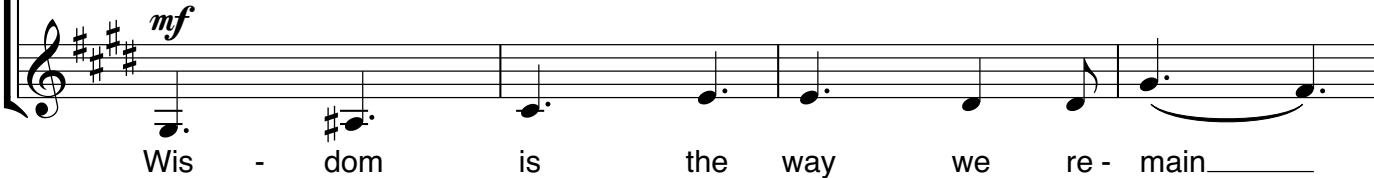
4

9

1 

2 
 Wis - dom is the way we re - main si - lent

3 
 Wis - dom is the way we re - main si - lent

4 
mf
 Wis - dom is the way we re - main

13

1 

2 
 when there's no - thing to say

3 
 when there's no - thing to say

4 
 si - lent when there's no-thing to say

16 *mf* intense, subdued

1 Wis - dom is the way we

2 *mf* intense, subdued Wis - dom is the way we

3 *mf* intense, subdued Wis - dom is the way we

4 *mf* *f* *mf* expressive Wis - dom is the way we

20

1 re - main si - lent when there's no - thing -

2 re - main si - lent when there's no - thing -

3 re - main si - lent when there's no - thing -

4 re - main si - lent when there's no -

24 25

1 - to say. da do da da do da do do da do da da da

2 to say

3 - to say. do da do do da do da da do da do da do da da

4 thing to say do da do do da do da da do da do do da do da da

Continue with 'd' articulation,
letters here indicate vowel sound
(O='oo', A='ah')

26

1 A O A A O A O O A O O A O A A A O A A O A O O A O O A O A A

2 A O A A O A O O A O O A O A A

3 O A O O A O A A O A O O A O A A O A O O A O A O O A O A

4 O A O O A O A A A O A A O A O O O A O O A O A A O A A A

28

1 *mf* *f*
A O A A O A O O A O O A O A A do do da do do da do do da do do da do

2

3 *mf* *f*
O A O O A O A A O A O O A O A A do do da do do da do do da do do da do

4 *mf* *f*
O A O O A O A A A O A A O A O O do da do do da do da da do da do da do

30 *ff* *p*

1 when there's no-thing to say when there's no-thing to say _____ Hmm__

2 *ff*
when there's no-thing to say

3 *ff* *p*
when there's no-thing to say when there's no-thing to say Hmm

4 *ff*
when there's no-thing to say when there's no-thing to say

36

1 *p* ah oh

2 *p* ah ah

3 *p* Ooh oh

4 *mp* Love is when I fart and in - stead of

40

1 *mf* oh oh

2 *mf* oh oh

3 *mf* oh oh

4 *f* keep - ing qui-et and look - ing the oth - er way

44

1 *ff* oh oh

2 *ff* ah "Oh, Je - sus,

3 *ff* oh oh

4 *ff* you say "Oh, Je - sus,

48

1 oh oh

2 ho-ney_ op-en up the fuck - ing win - dow."

3 oh oh

4 ho-ney_ op-en up the fuck - ing win - dow oh_

52

1 oh oh

2 ah ah

3 oh oh

4 oh ah oh

Detailed description: This system contains measures 52 through 55. It features four staves. Staff 1 has a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a sixteenth-note scale ascending from G#4 to D#5, followed by a quarter rest, then continues with eighth-note patterns. The lyrics 'oh' appear under the first and fourth measures. Staff 2 also has a treble clef and three sharps. It starts with a half note G#4, followed by eighth-note patterns. The lyrics 'ah' appear under the second and fourth measures. Staff 3 has a treble clef and three sharps, featuring continuous sixteenth-note runs. The lyrics 'oh' appear under the second and fourth measures. Staff 4 has a treble clef and three sharps, with a mix of eighth and quarter notes. The lyrics 'oh', 'ah', and 'oh' appear under the first, third, and fourth measures respectively. A dashed line connects the 'ah' and 'oh' lyrics in the fourth measure.

56

1 oh ah

2 oh oh

3 ah

4 oh

mf

Detailed description: This system contains measures 56 through 59. It features four staves. Staff 1 has a treble clef and three sharps. It begins with a half note G#4 marked with a mezzo-forte (*mf*) dynamic, followed by a quarter rest and eighth-note patterns. The lyrics 'oh' and 'ah' appear under the second and fourth measures. Staff 2 has a treble clef and three sharps, starting with a half note G#4 marked with *mf*, followed by eighth-note patterns. The lyrics 'oh' appear under the first and third measures. Staff 3 has a treble clef and three sharps, with a mix of eighth and quarter notes. The lyrics 'ah' appear under the first measure, and *mf* is marked above the third measure. Staff 4 has a treble clef and three sharps, with a mix of eighth and quarter notes. The lyrics 'oh' appear under the second measure, and *mf* is marked above the fourth measure. A long slur spans across the bottom of all four staves from measure 56 to 59.

30

60 **61** *ff* **molto rit.**

1 *ff* op - en the win - dow op - en the win - dow

2 *ff* op - en the win - dow op - en the win - dow

3 *ff* op - en the win - dow op - en the win - dow

4 *ff* op - en the win - dow op - en the win - dow

4. Fall Blues

to Abby Lincoln

Distant with strict time ♩=72

1

2 *mp* Wednes day's paint-ed red all the

3 *p* 000 000 000 000 000

4 *p* 000 000 000 000 000

6

1

2

3

4

thrill gone out of strum ming — wait - ing trem-u lous - ly on a num ber. my

mp

p

ooo

ooo

ooo

ooo

ooo

ooo

ooo

ooo

11

16

1

2

3

4

last two dol-lars dis-ap- pear — I stand half

mp

mf

mf

mf

mp

ooo

ooo

ooo

ooo

ooo

ooo

ooo

ooo

17

1 *mp*
ooo ooo ooo ooo

2 *mf*
drunk in the mid-dle of the street arms a - kim-bo

3 *mf*
half drunk in the mid-dle of the street arms a - kim-bo

4 *mp*
ooo ooo ooo ooo

22

1 *mf* *f* *ff*
ooo ah

2 *f* *mp*
wish ing_ I had a car and some-one els - e's cred-it card

3 *f*
wish ing_ I had_ a_ car and some-one els - e's cred-it card

4 *mf* *f* *ff*
ooo ah

1 *mf* I could

2 *f* I could leave all this I could leave all this *mf* I could

3

4

32

1 leave all this I could leave all this I could leave all this

2 leave all this I could leave all this I could leave all this

3 *mf* leave all this I could leave all this

4 *mf* I could leave all this

34

37 Moving forward

36

1 be - hind dif - fer - ent rooms beds and chairs eve - ry night

2 be - hind dif - f'rent rooms eve - ry night

3 be - hind dif - f'rent rooms eve - ry night

4 be - hind dif - f'rent rooms eve - ry night

40


mp fresh tow - els eve - ry morn - ing *sluggish* liv - ing laz - i - ly


mp eve - ry morn ing ah

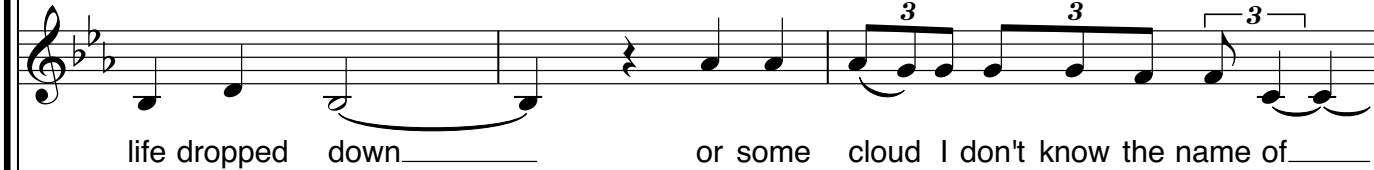
mp eve - ry morn ing ah


mp eve - ry morn ing ah

45

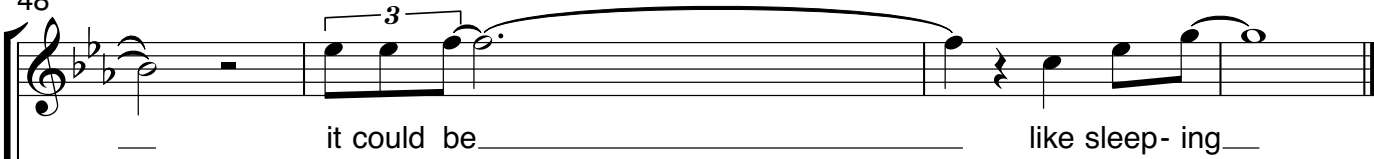
1  life dropped down from a red-wood down

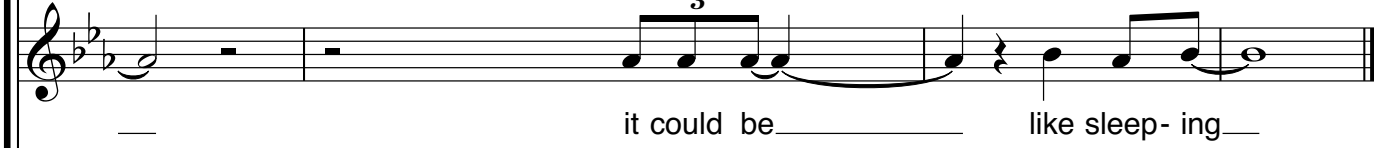
2  life dropped down down

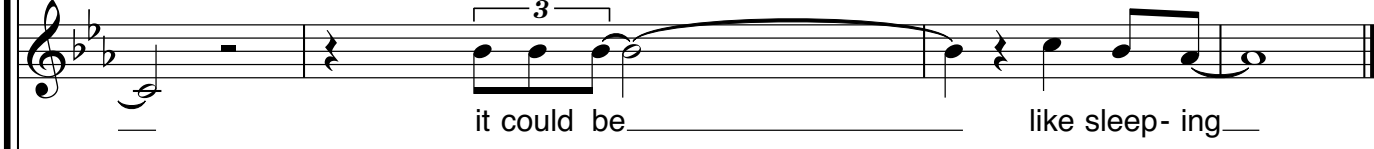
3  life dropped down or some cloud I don't know the name of

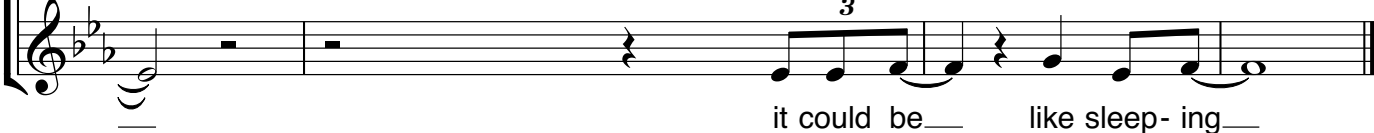
4  life dropped down down

48

1  it could be like sleep- ing

2  it could be like sleep- ing

3  it could be like sleep- ing

4  it could be like sleep- ing